

## SCENES IN THE MIRROR OF FASHIONS—WHAT THE DEBUTANTES WEAR

## Young Women Must Take Care to Select Harmonizing Gowns for Debut.

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FOR the debutante, the season promises to be one of lace and silks, satins and veils. She leaves elaborate embroidery and heavy brocades to her much older sister, and instead she favors the soft, charming, delicate type of gown that is the debutante type of to-day. She has learned the value of beauty—that beauty is proportion, and that to dress beautifully is to dress in harmony, not only with the season and fashions of the moment, but with one's age and type. She realizes that the most profound thought her little head is capable of must be temporarily applied to each detail of her costume, from the jeweled bandeau to the tip of her buckled shoe.

This task, however, is easier than it sounds, for no longer is she limited to tulle and white. She has the batons of the world to choose from, and she glides into the beau monde with a knowledge of background, a frail little Diana lacking perhaps the mystery lent by more sophisticated frocks, but still surrounded by the same glamour that prevailed in her grandmother's debutante days. She is to be a shining star for a season at least, and her wardrobe must be in keeping with her importance.

Velvet is undoubtedly the smartest material of this season, and in the form of silk or chiffon velvet, may lend its chic as a foundation for the youthful costume. Taffeta, with its romantic eighteenth century charm, is always appropriate and becoming, and this season it is being so much worn that the debutante may have several taffeta frocks in various textures and designs. If she finds that satin enhances her type of loveliness, the debutante will wisely combine it with lace, which brings a freshness to this material; and, while they are not new, frocks made entirely of lace still enjoy unquestioned favor in her wardrobe.

Where frocks of metal cloth combined with lace or embroidered materials are concerned, there will be moments in the debutante's life when the temptation to possess one will be almost more than she can resist. But unless she is indeed very "old for her age," unless she possesses an air of sophistication which demands the gowns that her older sister wears, she must beware of such elaborate costumes. No evidence of bad taste is quite so glaring as a fresh checked, golden halberd debutante dressed, or, rather, overdressed, in heavy metal laces or velvets, entirely unsuited to the youthful lines of her figure. To carry off the sinuous draperies of the more formal mode a debutante must possess not only height and a well developed figure, but poise and self-possession—qualities which one does not associate with the young thing at her debut.

Lavish frocks are delightful, but then who should fashion youthful clothes more charmingly, since she has drawn many of her inspirations from her dainty children's clothes with which she first established herself? Her skirts are full and longer than those shown by any other house. This means, then, that they will be worn by the debutante and quite generally by all of us, for the tendency is to follow the youthful mode. In fact her robes de style for the young girl are so lovely that they have already become a fashion for the older woman. Only Lavinia could have created the exquisite combination of silver and that shade of sky blue which possesses just the accent lacking in blue pale, and which is so essentially jeune fille. The debutante who has a tendency to plumpness, such a dress as this one, which follows and improves every line of her figure, is a splendid design.

Another important question relates to the appropriate accessory. The discriminating debutante realizes that elaborate jewels are not for her; on the other hand, the simpler ornaments are her right of precedent and tradition. Worn with a simply cut bodice, a string of pearls or apple green jade are far more appealing than the ornate parure which she longs to preempt from the

## Sleeves Predominating Feature of These New Modes



future. Mothers with true good taste will not encourage daughters under 20 to wear earrings, for nothing so quickly lends an air of pseudo-sophistication. Very simple ones of pearls or diamonds, even jade, may be worn after the debutante's first season, but the majority of present day earrings, with their complicated old world settings, are not suitable for the very young girl.

Her ornaments and bandeaus will be, too, not universally, but still with so much accent as to make them worthy of attention. Whenever there is a lull between the momentous decisions attached to changing the mode from top to toe the Paris couturiers turn their talents to the creation of a thousand charming details of dress. The girdles above are examples of what they can do when they have the inclination. Among the most important, perhaps, are the stuffed ruff (upper right) with which Polart marks a costume as new and smart; the bright handkerchief (left, middle size) which Jenny knots about the waist, and the several effects of stitching for which Premet is responsible.

## Women Are Beginning to Accept Round Neckline

THE neckline is not quiescent. It rises and falls. Even the casual observer feels there are restless forces behind it, forcing it to change with the moon.

A year ago the Paris dressmakers tried to impose the high collar upon a public which refused it, but the

## New Afternoon Styles for Frocks Depicted

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6967—To fulfill its promise this afternoon frock chooses its material and color carefully. It could do no better than to select crepe de chene, crepe satin, which in the skirt would reveal both its sides, matching georgette crepe for the blouse.

6968—Is of beige crepe, a cape which forms the sleeves. The set-in panels are shirred snugly at a low waist line and the fullness is released at the lower edge to give ample width.

6947—Noteworthy for its interesting sleeves, its long waisted blouse quality embroidered and its shawl lined with a contrasting material, this frock is developed in brick colored Canton crepe and is lined with black satin. The heavy embroidery in black and copper colored threads. This design is equally smart developed in two materials or in a satin backed crepe, using the crepe side for the front and back panels and the satin side for the sleeves and side sections.

effort, without any appreciable success, left a trail of discontent and uncertainty. No woman was quite sure that the bateau neckline was secure. It had been accepted without cavil

during the war and after it. True, every one disapproved of it at first. Critics and artists spoke of its ugliness and warned the American woman she could not stand its harshness. But the American woman, like those on other continents, did stand it. It was low or high, straight across the shoulders, or dipping in front or back, but whatever its exact formation it was as troublesome as a flea, and for the same reason that a flea is troublesome: it hopped, skipped and jumped over the neck and shoulders. No matter how well one arranged it and patted it neatly into place, it went off at a rickety tandem in five minutes. Sedate women, suddenly seeing themselves in a street mirror, found that the neck opening had slipped well over one arm to expose a wide segment of the back and arm. A frantic adjustment followed, but the episode was ceaselessly repeated.

The trade people, as usual, scenting a penny in the offing, immediately directed their clever imagination to inventing schemes by which this oblong opening at the neck would become less rakish. The French jewellers brought out the platinum shoulder chain which linked the two edges of the neckline together. Those who could not afford platinum used frock colored bands of velvet or satin ribbon across the shoulders to serve the same purpose.

Last August in Paris the American dressmakers who were buying models for us found a clever idea exploited by smart women in the use of a flat velvet bowknot embroidered in rhinestones which held the neckline securely together at the shoulder tips.

Other tricks employed to steady this rebellious décolletage were jet bretelles

which were snapped to the edges of the neckline and passed over it and tiny silk cords that were looped through a ring at the back and knotted in small tassels of silk floss or silver in the front.

The professional and amateur in clothes worked together to offset the ungracefulness of this neckline, which was not intended for every woman. But no one particular method prevailed, and none was especially successful, although the variety of effort lent charm to the costume.

## Lace Collar Is Used.

This season there is a running fight going on between designers and the public. Women are not adopting every change offered in apparel this year. They prefer to continue the chemise frock, the loose girde or belt, the Italian neckline, although they submit to long sleeves instead of short ones. Yet there are changes which they will have to accept. The public may cling to the slip-on frock for another half century, for what women did once women will do again, but they are graduating into the full skirt attached to the end of a fifteenth century bodice and they are beginning to accept the round neckline finished with the flat bertha of lace. This lace is thread or metal. The collar is deep or shallow.

The shops realize this trend of affairs for they advertise in glowing terms such collars as our immediate ancestors wore. Last spring a woman hesitated to embellish a severe neckline with anything so frivolous as lace. Only the few dared it. Now the many turn their attention to it. These collars can be made of any lace one possesses or is able to buy, but cheap lace is barred. It has no place in such decoration. If you cannot afford a good collar, if you do not possess precious lace that can be fashioned into one, avoid the fashion.

Still, with all these changes, the Italian neck line persists. No prophet is sufficiently bold to say that it will disappear in the immediate future. Too many of our new gowns are fashioned with it for us to give up the idea. Many of the dressmakers prefer to cut a frock as it has been instead of inventing a new décolletage, but there is always the

relief of a lace collar for it, and there always should be the relief of a neck lace. And regarding necklaces it may be well to print a warning sign. If the neck is large and the shoulders are padded with flesh, choose a flat necklace. Round beads draw attention to flesh by seemingly increasing it. To avoid this, jewelers invented the graduated string of pearls.

All bead necklaces should be patterned after the jeweler's idea, and the woman with the large neck and the fleshy shoulders should not wear any kind of round necklace except pearls. No one should ask her to forego that pleasure.

## Tricks in Neck Lines.

To return to the tricks that hold oblong neck lines together, Jenny of Paris, whose tricks Americans adopt, has just put out a new model of black moire in which the neck is held in place by a broad band across the front. The sketch shows it. The smart French woman wears her string of pearls or crystals under this band, not over it.

Jenny has started the American dressmakers on doing propaganda work for the high collar in several shapes. Whether or not Americans will accept it, no seventh son of a seventh son can tell. They may wear it in the popular French manner, which is to keep it separate from the frock, casually attaching it to the front of the neck line. This fashion is new in America. It is six months old in Paris. The first small fashion that Americans noticed at the races in Deauville, where they excitedly went for information, was this separate collar in leather, in ribbon, in jeweled velvet, in braid. One of the popular models of this season is in brown, the neck line in the usual oblong and the collar in braid, fitted in front with ends attached to the front of bodice.

If there's propaganda for these high collars, the argument against them is strong and potent. They will surely cause a double chin, say adversaries. They push the flesh up against the ears and jawbone unless one has the neck of a chicken. No American woman will risk that. She will let high collars sink into the discard, no

matter if every French woman wears them, if she sees her exhausting sacrifices in diet, exercise and sleeplessness go by the board. She has refused to wear dog collars of jewels for a dozen years because they push flesh against the face. She discarded high corsets because they pushed flesh under the arms. She stopped wearing high shoes because they pushed flesh above the edges. She firmly, finally and absolutely refuses to bulge.

Yet the high collar is the fashion. No one disputes that truth, as a fashion observer is foolish who claims that any new style will not be accepted. The ups and downs of skirts proved the fallacy of prophecy. All one can say is that the problem of the hour which faces every woman is what décolletage to adopt. If she continues with the so-called Italian neck line, she must succeed through various experiments in breaking its length and holding it in place.

One fashion established beyond peradventure is the extreme décolletage for evening. Although the Moyen Age fashions are in full swing and will be the Oriental exposure of the upper part of the body is a successful experiment. The dressmakers have induced women to drop the high neck after seven o'clock in the evening. Doing this, they have resorted to extraordinary and capricious expedients for emphasizing the change. The Oriental ideas rule.

The Cambodian ballet in Paris started the Venetian Moyen Age gowns, which comprise a long, straight bodice with a girly full skirt gathered to the bodice just below the waist line, coincide with certain Oriental clothes. In a more daring form, that type of gown was worn for thousands of years by Oriental dancers.

The production in Paris of Henri Bernstein's new play, "Judith," has an undoubted effect upon the designs which the French dressmakers are selling to the American buyers. It will influence new spring clothes shown on the first of February. Therefore, there is no escape from the Oriental trappings for the top of the body, probably, when one is dressed in festal clothes.

Straps of jewels over the shoulders, supporting negligible bodices, are re-

vived. The gown that is high in front and disappears in back is with us again. A French model recently sent to America shows a new arrangement for the back of an evening gown, and its success started up a general fashion for that sort of thing. In this gown the back is of flesh pink chiffon or georgette crepe. It extends to the top of the shoulders and drops to the waistline, tightly stretched over the skin. Over this panel the material of the gown is draped or cut in a deep décolleté. Sometimes it is V-shaped, and so deeply pointed that a firm flesh pink panel shows beneath it at the waistline. Again it is draped in Arab hood effect. It is a clever trick and a gracious one, for it softens the skin. Only extreme youth should totally uncover the back, but any woman, unless she is padded with flesh, can attempt an extreme décolleté if she first covers the skin with flesh chiffon or crepe. It is Oriental sophistication. The hiding of flesh by thin veils is more alluring than its exposure.

The Specially neckline, which has had its followers in theatrical work, is revived for those who are not young enough to stand the girly bodice. It is arranged by bringing a point of the skirt material to the neck in front, fastening it there to a ribbon which ties at back. The bodice is merely a giraffe of whatever material one desires.

The newest gown that adopts this décolletage—if one may call a thing so fragile by so large a name—is of soft brocade in dull blue and red. The girly bodice is of silver tissue, not the heavy kind that women wore when such garments were in fashion during the war, but a new, pliable tissue, Oriental in its supplies.

These bodices are often covered with a layer of flesh pink chiffon or georgette crepe to eliminate whatever harshness they possess. No metallic cloth is really good against human flesh. It hardens whatever it touches.

If you have read this far it is easy to realize a potent fact which penetrates all fashions this winter—which is that the dressmakers have tilted a cornucopia of ideas over the public. You can catch what you will and make it your own. Some are new; some are old—very old.



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may play the records himself, diminishing the music to a delicate softness, or swelling the Vocalion's sonorous tone to its full volume.

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## Atlantic City Will Try to Stabilize Work for Youths

Various Clubs to Observe 'Boys' Week,' Beginning To-day.

Special Dispatch to THE NEW YORK HERALD.

ATLANTIC CITY, Dec. 2.—"Boys' Week" will open to-morrow, during which special efforts will be made to stabilize the work of the Boy Scouts of the city and other organizations with like purposes. The Kiwanis Club will confine the menu of its weekly luncheon to coffee and rolls until the meeting before Christmas. The money saved will be devoted to the needs of the poor.

Mr. Oscar S. Straus of New York, who was thrice American Ambassador to Turkey, is convalescing at the Ritz-Carlton. He was threatened with influenza. Mr. Straus recalls that his first appointment as Ambassador was made in 1888, and he was notified while he was at the old Traymore here.

Among the New York arrivals at the hotels during the week were:

Dennis—Mr. and Mrs. George L. Rice, Mrs. Ella Meier, Miss Elsie H. Meier, Mr. and Mrs. Henry L. Joyce, Mr. and Mrs. R. B. Barry, Misses Theresa and Margaret O'Sullivan, Mr. and Mrs. J. A. Crowe, Mr. William B. Markell, Miss Markell, Mr. and Mrs. James Vicky, Mrs. C. H. Duffy, Misses Alice, Irene and Claire T. Duffy; Mr. and Mrs. Louis Loretto, Mr. and Mrs. J. A. Jenkins, Mr. Harry D. Newman, Mr. and Mrs. John P. Carter, Miss Margaretta Weed, Mr. and Mrs. Elliott Shortt, Mr. Paul Fortson, Mr. Herbert Watson, Miss Betty E. Bow, Mrs. Elizabeth M. Matthews, Mrs. C. M. Harris, Mr. M. A. Mayer and Mr. and Mrs. Edward C. De Ronda.

Marlborough-Blenheim—Mr. and Mrs. James M. Glen, Mr. Alexander Morrison, Mr. Charles Friederich, Mr. and Mrs. E. E. Kaufman, Mr. and Mrs. Robert D. Strachan, Mr. and Mrs. J. P. Rauter, Mr. and Mrs. W. A. Battle, Miss Dorothy Battle, Mr. and Mrs. Charles T. Swinn, Misses Anna V. McCarthy and A. G. McCarron, Mr. and Mrs. F. L. Bingham, Mrs. E. A. Briggs, Miss G. H. Lange, Mr. and Mrs. G. W. Wilson, Mr. and Mrs. George L. Turton, Mr. Edward Ward McElhannon, Mr. and Mrs. Ferdinand R. Stirn, Miss Anne McKelvey, Mr. and Mrs. John H. Bloom, Misses Genevieve and Amy Lee, Miss Mary Sullivan, Mr. and Mrs. John W. Platten, Mr. and Mrs. W. S. L. Pierce, Miss Dorothy Pierce, Mr. and Mrs. Fred Smith, Mr. and Mrs. G. W. Wilson, Mr. and Mrs. J. H. Veltner, Mr. and Mrs. S.

J. Wood, Mr. and Mrs. William O. Barton, Mr. and Mrs. Byron A. Beale, Mr. Arthur S. Kenny, Mrs. George D. Wallace, Mr. and Mrs. E. D. Brown, Miss Christine M. Brown, Mr. James M. Laren, Mr. and Mrs. F. J. Heaney, Mr. and Mrs. Paul R. Hartman and Dr. and Mrs. H. F. Nordeman.

Traymore—Mr. and Mrs. Henry Houghton, Mr. Clyde Martin, Mr. M. B. Otto, Mr. and Mrs. Alvin Hunsicker, Mr. Victor J. Boulin, Mr. A. J. Anderson, Mr. and Mrs. John H. Reynolds, Mrs. Martha Luby, Mr. Stephen Tilton, Miss Daisy Markham, Mr. and Mrs. Henry Hemmerdinger, Mr. Lee Ephraim, Mr. and Mrs. Harry Meyers, Mr. C. D. Berta, Mr. Joseph E. Gilbert, Victor and Helen Gilbert, Mr. Sidney Bent, Mrs. H. E. Templeton, Miss Ellen Templeton, Mr. W. E. Rapp, Mr. M. G. Skinner, Dr. and Mrs. C. A. Bodde, Mr. and Mrs. T. M. Hlake, Dr. Joseph A. Hlake, Misses Ella and Lucy Blake, Mr. and Mrs. John Melady, Mr. W. J. Melady, Mrs. Desmond Dunn, Miss Alice Dunn, Mr. Gerald Dunn, Mr. and Mrs. P. G. Lee and Dr. M. P. Lee.

Brighton—Mr. and Mrs. Howard Ellery Mitchell, Mr. and Mrs. William C. Orr, Mr. and Mrs. Harry T. Ramsdell, Mr. and Mrs. George W. Sellsman, Miss M. L. McNally, Miss Edith H. Snow, Mr. and Mrs. R. P. Campbell, Mrs. Francis de L. Hyde, Jr., Mr. J. D. Martin, Mr. and Mrs. R. L. Englebert, Mr. and Mrs. W. B. Bloomfield, Mr. C. C. Turk, Mr. Herbert L. Steiner, Mr. and Mrs. J. Ernest Stern, Miss Jane Ferguson, Mr. and Mrs. Yves de Villiers, Miss Sullivan, Mr. and Mrs. H. J. Irvine, Mrs. C. W. Presdel, Mr. and Mrs. Edward B. Corey, Mr. Russell B. Corey, Miss Virginia S. Nottingham, Mr. and Mrs. R. G. Goodman, Mr. and Mrs. Alfred Rose, Miss A. M. Franzman, Mr. and Mrs. L. S. Schiffer, Messrs. Paul, Frank and Philip Freeder, Mr. and Mrs. Victor F. Riddler, Mr. and Mrs. M. E. Ehrlich, Mr. and Mrs. Phillips, Dr. and Mrs. H. H. Roberts and Mr. T. A. Braden and Mr. and Mrs. Howard Chandler Christy.

Ambassador—Mr. and Mrs. Herbert L. Martin, Mr. and Mrs. J. D. Grotta, the Revs. J. J. O'Donnell and Eugene J. Callahan, Mr. D. E. Grotta, Mr. M. D. Well, Miss Frances Wilson, Mr. and Mrs. M. A. Rine, Mr. J. B. Gordon, Mr. and Mrs. L. P. L. Baitu, Mr. and Mrs. Victor Wells, Mr. and Mrs. W. H. Nichols, Mr. Louis Stettaner, Mr. J. H. Hickey, Mr. Arthur Klein, Mr. and Mrs. S. H. Golding, Mrs. James Raymond, Mrs. Chauncey Marshall, Miss Alice Maxwell, Mr. William Maxwell, Mr. Lath Sprague, Mr. Harry J. Knapp, Mr. Edon Gardner, Mr. and Mrs. Eton G. Pratt, Mr. Oscar Mohr, Mr. and Mrs. James M. Glen and Miss Pauline E. Krane. Strand—Mrs. Dean Hall, Miss Geraldine Blackman, Mr. William Jaeger, Mr. Alfred Casanese, Mrs. L. A. Van Riper, Miss M. A. Walker, Mr. John Regan, Mr. Thomas Dugan, Mr. Clarence Wheeler, Mr. and Mrs. David Murphy, Miss Isabel Meehan, Miss Mabel Brodie, Miss Elizabeth Brodie, Mr. and Mrs. E. D. Johnson, Mr. Casper Claus, Misses M. G. and E. T. Haggerty, Mr. and Mrs. E. W. Lucas, Borough President Edward Riegelmann, Judge James O'Neil, Deputy Park Commissioner John

N. Hartman, H. J. Rosenson, J. J. McGinn and W. B. Hanson.

Breakers—Mrs. Samuel Goldstein, Mr. and Mrs. Jacob Nelbin, Mrs. Franklin H. Wolff, Mr. and Mrs. Henry Jacobs, Mr. and Mrs. Saul Forcher, Dr. Morris I. Morris, Mr. Edward Ascher, Mr. and Mrs. I. J. Margolies, Mr. Robert West, Mrs. Leon Levin, Mr. and Mrs. Max Finkelstein, Mrs. Charles Foster, Mr. and Mrs. Maurice Lichtentag, Mrs. Sophie Jacobs, Mrs. A. A. Jacobs, Mrs. Louise Guy, Miss Mae Greenberg, Mrs. Jules Well, Miss Cella Friedman and Mr. Isaac Pollack.

## Washington Society Events

Continued from Page Seven.

couldn't have a good old fashioned New England Thanksgiving and their boys away at school. They only have the one day at Merceburg and none of the boys is allowed to go home, so the Coolidge boys will have to wait until Christmas to celebrate with their parents.

Allie Mellon, who has been in New York most of the time since she came back from Cuba, came back to Washington on Monday and was with her father over Thanksgiving. The two Wallace girls were also with Secretary and Mrs. Wallace for the holiday. Miss Mary Wallace being usually at home, and Miss Ruth having come over from Baltimore, where she is a student at Goucher. They had also a niece of Secretary Wallace, Miss Margaret Wallace of Des Moines, with them for Thanksgiving.

The Secretary of the Interior and Mrs. Fall, who have been in New Mexico most of the time for the last few months, reached Washington early in the week, bringing their daughter, Mrs. Chase, and her children to be their guests. And the Postmaster-General and Mrs. Work, like the Secretary of War and Mrs. Weeks, were in town, but made no special Thanksgiving plans. They have had their son, Mr. Robert Work as their guest for the last few days.

As to the Secretary of State and Mrs. Hughes, I don't seem to have heard a thing about them since Monday, when Secretary Hughes was the bright particular star of the Belgian Embassy dinner. Mrs. Hughes was away early in the week. They have come out for a reception Monday evening for the delegates to the conference on Central American affairs, which opens Monday morning.

The Secretary of the Navy and Mrs. Denby seem to have had as definite plans as any of the Cabinet set. To a certain extent their work was cut out for them. They are of course "officially" interested in the Navy Relief Ball, and Mrs. Denby and pretty little Mrs. Roosevelt headed the receiving. They dined before the ball with Mrs. James Carroll Fraser.

FOR YALE'S THEATRICALS.

Invitations are issued to patronesses for the Yale University Dramatic Association's production of "Caesar and Cleopatra," which is to be presented at the Heckscher Memorial Theater December 21. Members of the alumni executive committee in charge of the New York appearance of the Yale student actors are Messrs. Stanley Burke, Ellery James, Almet P. Jenks, George Ade, Robert Mallory, Robert Lovett, Cole Porter and John Fritz Achella.

Washington early next week, bringing their children and planning to settle down for the winter.

Gen. Pershing has gone West. If he kept to his schedule he is out in Lincoln, Neb., where he counted on spending Thanksgiving with his sisters and his son. He was to head East early next week and Miss May Pershing is coming, too. She will be at Wardman Park Hotel for about a month, and there will be a lot of entertaining for her, both for her brother's sake and for her own, for she has many friends in Washington.

The Robert Woods Bliss gave a dinner party on Thanksgiving. It was for the Counselor of the American Embassy in France and the Sheldon Whitehouse, who are "home on leave" and have been the Bliss' guests. Mrs. Bliss had an informal tea for them Wednesday afternoon, inviting old friends of theirs to meet them informally at her apartment.

Thanksgiving also brought the first formal debut of the season, when Mr. and Mrs. John Lewis Edwards presented their daughter, Virginia, at "an old fashioned tea," which apparently means everything that is cordial and hospitable and altogether charming. It was not really the first debut of the season, for Representative and Mrs. Philip Pitt Campbell presented their daughter, Helen, just a week earlier.

The debutante in a strikingly simple gown of white chiffon with floating draperies, with no jewelry of any sort and with her flowers giving the only note of color, was notably in keeping with the Colonial surroundings. And those who took the trouble to go over into Virginia to welcome little Miss Campbell into society were amply repaid for their trouble.

At the Navy Relief Ball Thursday night the debutantes were out in force—nearly all of them being on the girls' committee of the ball—and from now on they will be a busy and a happy lot, present at all the parties whether they have been formally presented or not, and their debuts straggling along from now to Christmas, frequently two or three a day. Her father's illness has cast a cloud over Beatrice Pitney's debut and her first year in society. Justice Pitney has been seriously ill. I have not heard definitely that the debut had been abandoned. Plans have been in abeyance, but I shouldn't wonder if it ends so.

And in Miss Beatrice Pitney's debut into society—or else, deferring her debut entirely for this season.